THE CLOTHWORKERS' COMPANY

SPRING 2021 | No. 23

THE CLOTHWORKER

www.clothworkers.co.uk

CONTENTS

NEW MEMBERS	4
RESPONDING TO COVID-19: PHASE II	6
NEW TRUSTEES	7
SOCIAL INVESTMENT	8
LIVERY KITCHENS INITIATIVE	9
PROPERTY UPDATE	10
CLEAN CITY AWARDS	11
MEET THE MAKER	12
SUPPORTING CRAFTSPEOPLE	16
CLOTHWORKERS' ALUMNI	18
KATE HOLLAND & WEST DEAN COLLEGE	19
ARTS FOUNDATION FUTURES AWARDS	20
CHARITY GOVERNANCE CODE	22
TRUSTEE LEADERSHIP PROGRAMME	23
NEWS & NOTICES	24

Cover: Miriam Hanid adding chasing to the Cascade Loving Cup.

Congratulations ...

Alexandra Milne, staff commander for the FANY, has been awarded a MBE in the New Year's Honours List.

As Operations Officer in 2017, she ran five high-profile operational deployments in quick succession: the Westminster and London Bridge terrorist attacks; the Manchester Arena incident; the Grenfell Tower fire, and the Corps' support to the Army as part of emergency actions under Operation Temperer.

During the COVID-19 pandemic, the Corps' busiest operation since the Second World War, Alex has run five major deployments simultaneously: organising the Corps' support to the NHS Nightingale Hospital London; the North London and Westminster Coroners; the City of London Police and the National Emergencies Trust.

The FANY is one of the military affiliates The Company sponsors as part of its charitable mission. Visit our website ('About Us') to learn more about it.

INSPIRING CONNECTIONS

Make a Difference in 2021 – Volunteer as a Livery Advocate

Inspiring Connections is a social capital project founded and funded by The Skinners' Company and The Clothworkers' Company – as well as other partners – and delivered by the charity Catch-22.

The programme supports young people with barriers to work, empowering them to move closer to meaningful employment. Our young Candidates may have previous convictions, spent time in care or experienced mental health challenges. Some are looking to step into rewarding work, others want to explore entrepreneurship. While their backgrounds and ambitions are diverse, all the Candidates share barriers to the opportunities and support that are necessary in order for them to achieve their career goals. Inspiring Connections supports Candidates in harnessing their potential to overcome those barriers and build their careers.

BECOME A LIVERY ADVOCATE

Both The Skinners' and The Clothworkers' Companies hope to encourage their own Livery and Freedom members – and members of livery companies throughout the City of London – to volunteer for the programme. Advocates use their experiences and interpersonal skills to support Candidates in building the confidence, aspirations and networks they need in order to meet their goals. As an Advocate, you would be asked to:

- **Share your story** to provide Candidates with an insight into what has made your own career successful.

- **Build positive relationships** with Candidates and use your professional experience to provide guidance on their career journeys.

- **Work collaboratively with Candidates** to build their confidence and support them in taking tangible steps towards their desired careers.

In 2021, it is easier than ever to volunteer whether you live in London or anywhere else in the UK. Each progamme consists of six weekly group sessions (to be held via Zoom this year), which explores a range of topics such as purpose, personal brand, and the power of relationships (ie, networking and social capital). **The next programme begins on 17 March, and volunteers are always welcome!**

For the past two years, several Clothworkers have volunteered – all from different professional backgrounds and at different stages of their careers. This past autumn, Clothworker Andrew McClintock served as an Advocate. He was initially concerned that, in retirement, he may not be able to support Candidates as well as others in the programme – a concern that was dispelled after several Candidates expressed their appreciation of his contributions. Andrew reviewed the programme by saying, 'The course clearly benefitted the Candidates, and for me (retired over 10 years), its benefit was to teach me about the current reality for young people and work...The structure of the six sessions, the imaginative way that [it prompted] points for exploration, the involvement of its 20-odd participants, and the way that it was flexibly and sensitively handled all strike me as contributing to the positive outcome.'

Another former Livery Advocate reflected, 'This course has made me want to volunteer again as a mentor. A mixture of sharing my life experiences and our collective discussions made me feel that we collectively helped a group of wonderful Candidates move forward with their aspirations.'

If you hope to make a difference in 2021, please consider volunteering as a Livery Advocate.

Find out more, or register as a volunteer, at www.catch-22.org.uk/about-inspiring-connections/

NEW MEMBERS: ADMITTED VIA OUR FIRST VIRTUAL FREEDOM CEREMONIES IN 2020

The following were admitted in October 2020:

Helena Elizabeth Asplin

Helena is a student at East Anglia University, studying psychology. She enjoys sports such as golf, skiing, swimming, tennis and yoga; she also enjoys a range of cultural activities.

Helena is the daughter of Nigel Asplin, and is a seventh-generation Clothworker through her great-grandmother, Amelia Mary Weldon, née Martin. The family connection began in 1832, when Edward Martin, son of a Lighterman, was apprenticed to James Colcomb, an ivory turner in Trinity Lane.

Lauren Francesca Asplin

Lauren has a Bachelor of Arts Degree in International Relations from the University of East Anglia, and currently works as a consultant for Portland Communications. She enjoys athletics, running and tennis, as well as a range of arts and cultural activities.

She is the sister of Helena (introduced immediately above), daughter of Nigel Asplin and a seventh-generation Clothworker.

Annabel Kathryn Purefoy Brooks

Annabel is currently studying Civil and Architectural Engineering at the University of Bath. Her interests include art, singing, sports (like netball and tennis), teaching and people.

She is the daughter of Caroline Brooks (née Purefoy), Livery member, and granddaughter of Geoffrey Purefoy (Master, 1993-4). Annabel is a sixth-generation Clothworker. The family connection goes back to 1844, when John Mews, a timber merchant of Rotherhithe, Surrey, was made Free by Redemption.

Katherine Sîan Sweetapple

Katherine studied Criminology and Social Policy at Cardiff University. Her hobbies include netball, running, aerial sport, music and theatre.

She is a fifth-generation Clothworker and daughter of Christopher Sweetapple. The family connection dates back to 1866, when Thomas George Sweetapple, son of John Sweetapple, a saddler in Islington, was apprenticed to Henry Hamilton Howell, Livery member and a packer in Mark Lane.

Alison Taylor Richmond

Alison was admitted to the Freedom and became an Honorary member of the Livery on the same day.

Born in Boston, Alison moved to London via New York in 1965. She has a first degree in History of Art from Birkbeck College, University of London. She trained as a conservator of works of art on paper after teaching Art History for the Inner London Education Authority for 10 years. Alison spent most of her conservation career at the Victoria and Albert Museum, London, initially as a paper conservator, and latterly as Deputy Head of the Master's Programme in Conservation run jointly with the Royal College of Art and Imperial College. In 2009, she co-edited with Dr Alison Bracker, *Conservation: Principles, Dilemmas and Uncomfortable Truths*, a book published by Elsevier. She was a trustee of ICON, the Institute of Conservation, from its inception, and its Chief Executive (2010-18). An Accredited Conservator-Restorer and a Fellow of the International Institute for Conservation, Alison is also Chair and trustee of The Restoration Trust and a

trustee of the Edward James Foundation. She believes passionately in the power of heritage and culture to positively influence our mental health and wellbeing.

The following were admitted in December 2020:

Jonathan Rhys Davies

Jonathan received a Bachelor of Arts Degree in Natural Sciences from the University of Cambridge, graduating in 2017, and today works as a financial consulting analyst for Oliver Wyman. In his spare time, Jonathan is a keen cyclist and cycled from London to Paris in 2019. He also enjoys running and cricket (both playing and watching) and is an avid reader and traveller.

He is the son of Caroline Ann Davies, née Scott, and a sixth-generation Clothworker. The family connection began in 1869, when John Elmore Scott, son of Robert John Scott (a Lighterman of Bankside), was apprenticed to William Kelley (also a Lighterman in Southwark).

Maria Ruth Lawrence

Maria earned a Bachelor of Arts Degree (Hons) in Media Studies from the University of Surrey. She currently works as a marketing manager within the insurance industry. Her interests include art, music and charity work; she serves as a fundraising events volunteer for The Prince's Trust. Maria is also a member of the local run club and the Churchill Theatre in Bromley.

Daughter of Peter Leigh Alexander Lawrence, Livery member, Maria is a third-generation Clothworker. Her grandfather, Duncan William Oxley Lawrence, was admitted to the Freedom by Redemption in 1961, and later elected to the Livery.

Matthew Caveen Drury Simpson

Matthew obtained a First Class BA (Hons) in Politics and Modern History from the University of Manchester before attending the Royal Military Academy Sandhurst. He was commissioned into the Welsh Guards in 2009 and left as a Captain in 2014.

More recently, Matthew has converted to law and was Called to the Bar by Gray's Inn in 2018. Today he practises as a criminal and regulatory barrister with interest in financial crime.

Outside of work, Matthew's interests include fitness, countryside pursuits, reading, skiing, rugby and cooking.

He is a third-generation Clothworker – the son of Caroline Mabel Haggerston Simpson née Gadsden, and the grandson of Alderman Sir Peter Drury Haggerston Gadsden GBE. Sir Peter Gadsden became Lord Mayor in 1979 and Master of The Company in 1989.

Melanie Clare Spencer

Melanie has a master's degree in French and Spanish from the University of St Andrews. Formerly, she worked as a corporate communications consultant, and today works as an examinations officer assistant.

She is also the Board Director to the Teddington Community Sports Ground C/C. Her interests include languages, travel, education, sport and wildlife.

She is the daughter of Anthea Jane Spencer, née Cronin, and a fifth-generation Clothworker. The connection dates back to 1862, when her great-great-grandfather, Alfred Charles Cronin, was admitted to the Freedom by Redemption. He went on to become Master in 1899.

Facing page: The first members of the Freedom to be admitted to The Company via a Zoom ceremony (October 2020).

This page: The four new members admitted in December, also via a virtual Freedom Ceremony.

RESPONDING TO COVID-19: PHASE II

By Philip Howard, Head of Grants at The Clothworkers' Foundation

THE GLOBAL MAJORITY FUND: A PARTNERSHIP WITH COMIC RELIEF

Across the UK, communities experiencing racial inequality have been disproportionately affected by the COVID-19 pandemic. The crisis has amplified the entrenched structural racism experienced across intersecting issues such as health, work and living standards.

The Clothworkers' Foundation has partnered with Comic Relief, the National Emergencies Trust and Barclays on the £2.1 million Global Majority Fund, which is dedicated to further COVID-19 response work with communities experiencing racial inequality. **The Foundation has invested £200,000 in the fund**. The Global Majority Fund will make 10 to 15 investments of between £150,000 and £250,000 to not-for-profit organisations acting as intermediary technical partners with the ability, expertise, networks and knowledge to distribute rapid funding to a diverse range of locally-led and community-focused organisations across the UK.

Communities flourish when we all stand together, advocating for those who are most at risk and finding the right partners that are able to reach smaller community organisations (those undertaking much needed and valued community work). Working with intermediary technical partners is one way to help us ensure funding reaches all those who need it most.

The Global Majority Fund partnership will enable The Clothworkers' Foundation to build upon what is already a strong relationship with Comic Relief and to continue enhancing its own learning and practices. It is part of The Foundation's ongoing efforts to work collaboratively with other funders.

GALOP, THE LGBT+ ANTI-VIOLENCE CHARITY

Galop (registered as Lesbian, Gay and Bisexual Anti-Violence Policing Group) has provided advice, supporting research and lobbying around the issues of LGBT+ (Lesbian, Gay, Bisexual, Transgender) for more than 30 years. Today, Galop is the UK's only specialist LGBT+ anti-violence charity working in the areas of domestic abuse, sexual violence and hate crimes.

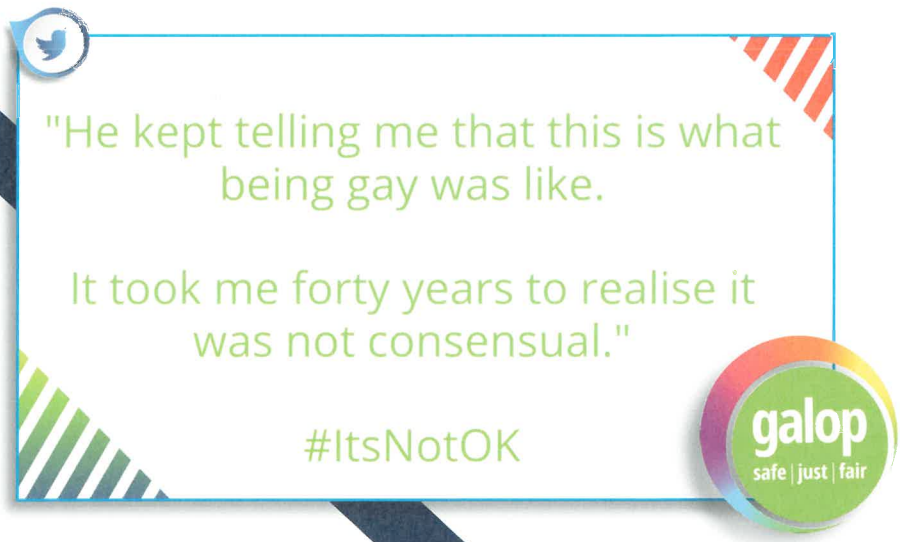
There is now consensus that LGBT+ individuals experience domestic abuse at the same rate as their heterosexual counterparts. The LGBT+ community is one of the groups that has been disproportionately impacted by the pandemic. LGBT+ abuse has more than doubled since the first lockdown began. During 2020, not only have numbers doubled, but cases have been more complex and high risk, with 25% reporting abuse by multiple perpetrators.

The Foundation's **£100,000 grant to Galop** will help expand the charity's Young People's Service (YPS), where demand has more than doubled since the beginning of the pandemic.

COVID-19 RESPONSE: PHASE II GRANT-MAKING

The Foundation's £200,000 investment in The Global Majority Fund and its £100,000 grant to Galop are part of its second-phase response to COVID-19. Phase II has received an initial £500,000 allocation for proactive work supporting the Domestic Abuse sector as well as Communities Experiencing Racial Inequality.

The Foundation's targeted Phase II proactive work follows its Phase I emergency response to the pandemic. Phase I included the Clothworkers' Emergency Capital Response Fund (CECP), which awarded £1,120,800 in small grants (up to £5,000 each); a grant of £500,000 to the National Emergencies Trust, and a contribution of just under £300,000 to the London Community Response Fund. Phase I was covered in the previous edition of this magazine.



THREE EXTERNAL TRUSTEES APPOINTED TO THE CLOTHWORKERS' FOUNDATION BOARD

The Clothworkers' Foundation has held an open application process to recruit external trustees to its board for the first time. This appointment of external trustees continues The Foundation's efforts to broaden the skills and experience among its trustees and better reflect the communities The Foundation supports with its grant-making. We are pleased to welcome Oonagh Smyth, Chloe Holness, and Ola Opoosum. Each of them will bring new expertise and unique perspectives to the board, ultimately helping The Foundation better fulfil its mission.

OONAGH SMYTH

Oonagh Smyth is CEO of Skills for Care. For seven years, she was Executive Director of Strategy and Influence at Mencap. Oonagh has held roles at the Northern Ireland Council for Voluntary Action and the Northern Ireland Equality Commission, senior roles in Westminster Equalities Partnership and the National Council for Voluntary Organisations. She is a former co-chair of the Care and Support Alliance. Upon accepting the role of trustee, she said, 'I am really pleased to be joining [The Clothworkers' Foundation] as a trustee. I have had personal and professional experience of working in charities for most of my life, from making use of charitable services as a child growing up in Belfast, to leading a charity currently as its CEO. My professional background is in equality policy, particularly disability equality, strategy and governance. Clothworkers' has such an important role in supporting charities to be able to do the things that they do best, support people and communities and build a world that we all want to live in. This has never been more needed, and I am looking forward to working with the rest of the board'.

> "I am really pleased to be joining [The Clothworkers' Foundation] as a trustee ... Clothworkers' has such an important role in supporting charities to be able to do the things that they do best, support people and communities and build a world that we all want to live in. This has never been more needed and I am looking forward to working with the rest of the board."
>
> Oonagh Smyth

CHLOE HOLNESS

Chloe has nine years' experience leading staff and programmes in the third and public sector, working to support diverse communities. She has particular expertise in developing programmes to support vulnerable young people and has led teams at two national charities focused on improving mental health and social and emotional outcomes. Chloe works at the Greater London Authority and is currently leading on the strategy to build back the resilience of young people in London post COVID-19. Away from work, she also volunteers as an Independent Visitor for Action for Children.

OLA OPOOSUN

Ola is an accomplished senior manager with more than 21 years' experience within the charity sector, specialising in managing programmes, service delivery, grant management, and partnership service development. She is the interim Project/Grant Lead for The London Community Foundation. Ola was formerly the Head of Services and Grants at the Bank Workers Charity and spent more than a decade at the Terrence Higgins Trust, first as a casework supervisor, then Head of Advice Services and finally Head of the Hardship Fund. She was previously a trustee for Hackney CVS.

BEYOND PHILANTHROPY: SOCIAL INVESTMENT

By Hamesh Patel, Director of Finance, Property and Investments

In 2017 and 2018, The Clothworkers' Company made a restricted donation totalling £0.75 million to The Clothworkers' Foundation, enabling The Foundation to establish a programme of social investments. These were to be complementary to existing grant-making activities, and were expected to fall within The Foundation's existing programme areas.

The social investment programme has allowed The Foundation to develop partnerships with other well-established foundations who operate in this area. With support from the grants team and The Foundation's Social Investment Sub-Committee, Hamesh Patel (Director of Finance, Property & Investments) has led on this programme. The Foundation has now established a good relationship with the City of London Corporation's Social Investment Board, which is the social investment arm of the Corporation's City Bridge Trust. Hamesh represents The Clothworkers' Foundation on the steering group of the Social Impact Investors' Group, along with representatives from the Association of Charitable Foundations (ACF), who manage the administration for the group; Esmée Fairbairn Foundation; Comic Relief; City Bridge Trust; Big Society Capital; Bank Workers Charity; Treebeard Trust; Barrow Cadbury Trust; Joseph Rowntree Foundation and Trust for London.

In May 2020, The Clothworkers' Foundation made its first loan of £150,000 to the CAF Venturesome Development Fund. This is the social investment team of the Charities Aid Foundation (CAF). CAF Venturesome's mission is to provide social enterprises and charities with the affordable, repayable finance they need to sustain and grow their social impact. It offers a range of social investment products, including unsecured loans and social impact bonds, through its Development Fund.

In November 2020, The Clothworkers' Foundation made its first direct loan of £50,000 to London Play Design, a not-for-profit Community Interest Company (CIC) that designs and constructs natural playgrounds for children. London Play Design is the trading arm of London Play, a registered charity that works to provide children with the space, time and freedom to play. Although this is a loan from The Foundation, it is through the Stepping Stones Finance Facility, which was launched in January 2019 jointly by City Bridge Trust, UBS and The Clothworkers' Foundation. This was to complement the Stepping Stones Fund that had been set up by City Bridge Trust in conjunction with UBS, in 2014, as a social investment-readiness programme. The fund makes grants to organisations who are looking to become social investment ready.

The Clothworkers' team is continuing to assess additional opportunities, and we are currently progressing two further investments that we hope to complete early this year.

Below: Adventure playground. © London Play Design. Find out more at: www.londonplaydesign.org.uk.

Facing page: Sample meals from *The Livery Kitchen Cookbook* by Peter Gladwin, available for pre-order from The Drapers' Company website.

LIVERY KITCHENS INITIATIVE UPDATE

Supporting the NHS and Those Experiencing Food Poverty in London

Last summer, we reported that the Livery Kitchens Initiative (LKI) raised more than £200,000 from 32 livery companies in the City of London to support the NHS. In the first phase of the programme, The Grocers', Drapers' and Merchant Taylors' Companies offered their vacant halls – and inactive kitchens – to the City caterer Party Ingredients to prepare and provide individually-packed meals for our hard-working NHS staff. In the first few months of the COVID-19 crisis (April to July), LKI delivered just over 34,000 meals to Barts Health NHS Trust hospitals such as St Bartholomew's Hospital, the Royal London Hospital and Newham University Hospital. Located in some of the hardest-hit areas of London at the time, these meals were a welcome form of support for overwhelmed NHS staff.

Funds raised last April remained available to begin a second phase of support through LKI. In August, The Fishmongers' Company opened its kitchen to LKI; its support, combined with that of a new charity partner City Harvest London, helped LKI expand its scope, pivoting to support eight north and east London communities experiencing food poverty. The Fishmongers' kitchen alone was able to supply 1,400 meals per week to these communities.

From November, the joint efforts from livery kitchens enabled LKI to increase meal production to more than 2,000 meals per week and reach 14 north and east London communities. Particularly generous contributions towards both phase I and phase II were made by The Drapers', Fishmongers', Grocers' and Clothworkers' Companies to fund LKI through April 2021. In addition, The Fruiterers' Company is also donating 2,000 pieces of fruit per week as part of the initiative.

Additional funding from the wider livery community is again being sought to fund the programme through late May, by which time it is hoped the virus will be in abeyance or remission.

LKI representatives visited City Harvest London's food distribution centre to see how it all works. Before the pandemic and lockdowns, the charity was delivering 35 tons of surplus food to 300 charities and community groups throughout London. Since March, it has more than doubled its impact, sometimes delivering more than 100 tons a week.

The number of those in food, work and time poverty has increased significantly since the beginning of the COVID-19 crisis. LKI's meals continue to play a small, but important, part in supporting those in genuine poverty in London.

HOW YOU CAN SUPPORT LKI

As of January 2021, LKI had delivered more than 60,000 meals. The real heroes of this year-long project have been the Head Chefs from each of the kitchens, who have worked hard to develop, prepare and pack each meal. Now, they are offering individuals the chance to get involved and support LKI directly. Our LKI chefs have provided a wonderful selection of their favourite dishes, compiled by chef and author Peter Gladwin and paired with guidance and food photography, to produce a special new cookbook.

Today, you can pre-order your copy of *The Livery Kitchen Cookbook*, which is available exclusively from The Drapers' Company website. All proceeds from the publication will go towards City Harvest London, supporting food poverty in the East End and beyond.

To order, find the LKI cookbook blog post (29 January 2021) on The Drapers' Company website at thedrapers.co.uk.

PROPERTY UPDATE: THE IMPACT OF COVID-19

By Hamesh Patel, Director of Finance, Property and Investments

The Company has been fortunate to have a stable financial base that has allowed it to deal with the impact of the COVID-19 pandemic.

Clothworkers' has a strong balance sheet consisting of property and equity investments. The majority of the property portfolio is let on long leases to good covenant tenants, with a minimum ground rent, and an additional share of the tenants' rental income payable to The Company. All tenants have paid their rents as they have fallen due, and whilst their has been some reduction in the underlying rental income, this has not had a material impact on The Company. Through our property advisers, Capital Real Estate Partners, we have built strong relationships with our tenants that have allowed us to maintain good communication with them.

The property portfolio also includes the three direct let assets on Fenchurch Street, which form part of the Hall Island development site. The strong ongoing relationships – which have been established with the tenants by Capital Real Estate Partners and our managing agents, EPAM – have been very important over the past year. We have worked with our tenants to understand the impact of the pandemic on their businesses and cash flow, and have agreed payment plans where relevant. Whilst this has often been time-consuming and required a great deal of patience, with the support of the Property Transactions Sub-Committee (a sub-committee of the Property Committee) in reviewing recommendations in a timely and efficient manner, this has resulted in the collection of a significant

proportion of rental income from March to December 2020. We continue to liaise with some of the tenants where amounts remain outstanding, but to date we have tried to manage the impact on The Company's income and cash flow.

Equity investment income was lower than originally budgeted as listed companies withheld dividends either for cash flow reasons or due to regulatory intervention, eg financial services companies. However, income picked up in the second half of the year, and we continued to receive capital returns on our private equity portfolio, which added to the cash flow.

Careful financial management has meant that The Clothworkers' Company has been able to build reserves from retained surpluses in previous years, and was able to dip into these if required. However, the latest forecast for the year shows that The Company has made a reasonable surplus in 2020, allowing it to meet its ongoing costs, support its textiles industry mission, and not only maintain its annual donation to The Clothworkers' Foundation as originally budgeted, but to increase the amount to support The Foundation in its emergency response to the COVID-19 pandemic.

As Clothworkers will be aware, The Company received a resolution from the City of London this past May, granting planning consent for the redevelopment of our existing livery hall and wider island site, 50 Fenchurch Street. The scheme includes a new livery hall, a new public plaza and terrace at level 10, and a 35-storey commercial building that will provide approximately 650,000 sq ft of office and ancillary accommodation.

Over the past eight months, we have continued to work with the relevant departments within the City of London Corporation to progress various pre-development issues and minimise risk for the scheme. We have also had preliminary discussions with potential development partners, and the scheme has been well received in terms of concept and design. Potential development partners have recognised it as a rare opportunity to develop an island block in the Square Mile.

Currently, with the ongoing COVID-19 pandemic, The Company has paused the transaction process until the wider market conditions settle down. We are aware, however, that there remains a shortage of prime office space in the development pipeline, and several major tenants are maintaining their requirements for new space.

Watch this space for more. When our plans for 50 Fenchurch Street progress, we'll be eager to share news with members.

CLEAN CITY AWARDS: 1 ANGEL COURT SHORTLISTED IN TWO CATEGORIES

Earlier this year, The Company's freehold at 1 Angel Court (the property is held on a long lease by Mitsui Fudosan) was shortlisted for two categories in the City of London Corporation's 26th annual Clean City Awards, which recognise businesses that are leading the way in improving their environmental performance – including reducing the use of plastics, cutting carbon emissions or expanding recycling programmes.

Angel Court was shortlisted in the **Air Quality and Climate Action Award** thanks to project works that are achieving measurable improvements in energy efficiency and reduction in carbon emissions; it has been led by Savills Property Management and its service partners Carbon Intelligence and Optimised Buildings, who continue to target further opportunities. The other shortlisted candidates are Cannon Bridge House (BNP Paribas) and Bank of England.

Angel Court was also shortlisted in the **Chairman's Cup Facilities Management Award,** which rewards effective responses to the COVID-19 pandemic. Angel Court was recognised for the way that Savills' management team has focused on communications with its occupiers in both setting building policy and implementing physical changes to make the building Covid secure. The other shortlisted candidate is Broadgate.

Companies of all sizes and from all sectors are represented in the shortlist. Last year's winners included Bank of England, Bow Lane Dental Group, Linklaters and Standard Chartered Bank. Between them, they reduced single-use plastic cutlery by more than a million; cut the use of plastic cups, water bottles and plastic toothbrushes by tens of thousands; and eliminated hundreds of thousands of plastic coffee cups.

Upon announcing the shortlist for 2021, Keith Bottomley (Chair of the Environmental Services Committee) said, 'Congratulations to all the firms that have been shortlisted this year. These companies are great examples of what can be done in environmental sustainability, making significant contributions to cutting carbon emissions, reducing plastic, and improving recycling. I hope that shining a spotlight on their good work will give ideas and encourage other firms, and I look forward to recognising the winners later this year.'

The City of London Corporation has itself pledged to become plastic free by the end of this year (2021). Recent efforts for the 'Plastic Free City' campaign have included the installation of 17 water stations to encourage wider usage of reusable water bottles, and more than 200 pubs, bars, cafes and restaurants committed to joining the network of water refill stations. Those living, working or visiting the Square Mile can find them via an app: Refill.

The Plastic Free City campaign has also been taken up by more than 100 companies (with more than 100,000 employees in total). Together, they've reduced plastic use by eliminating the following plastic products: 19 million cups, 12 million pieces of cutlery, 3.5 million food containers, 620,000 straws, and 600,000 water bottles.

MEET THE MAKER: CASCADE LOVING CUP

By Miriam Hanid, Artist Silversmith

One of my most important projects during 2020 was the Cascade Loving Cup, commissioned by The Clothworkers' Company. Two silver loving cups were created to commemorate The Clothworkers' first female Master (2017-18) and its 500th Master (2019-20), marking two important milestones in the livery company's history.

I was thrilled to be shortlisted and subsequently selected to make one of the pieces alongside Yusuke Yamamoto, who was appointed for the other commission.

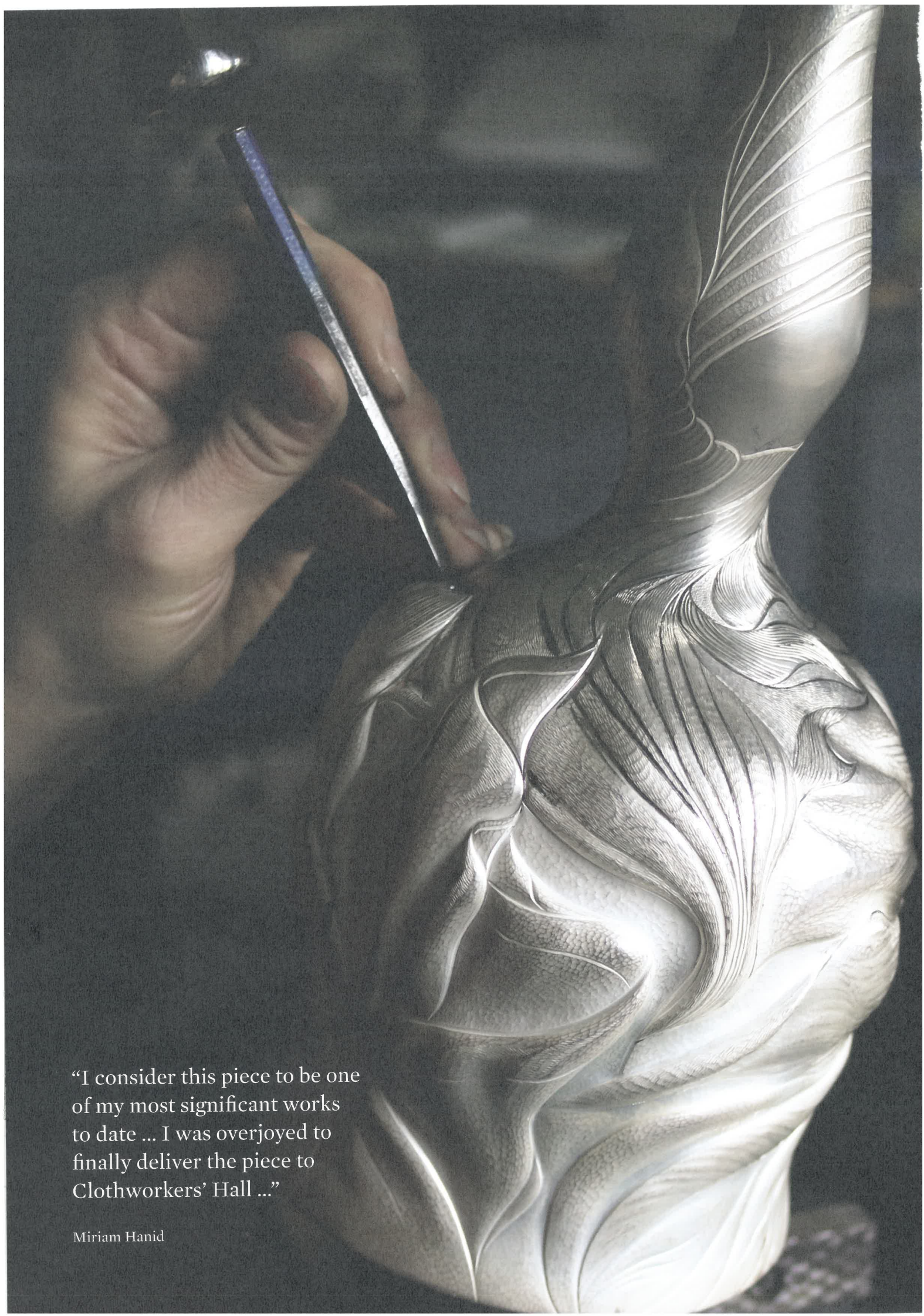
Although the brief for the design was fairly open and could be drawn from any source of inspiration, my Cascade Loving Cup was influenced by flowing fabric and yarn fibres. I asked the first female Master, Dr Carolyn Boulter, a few questions about her year of service in order to get a flavour of what the position meant to her. I also researched the historic process of making cloth from raw wool – combing it with a teasel, then the fulling (cleansing) and weaving processes. I subsequently chose to focus on the beauty and allure of the end product, the cloth itself, rather than elements of the process. I love how the flowing nature of fabric leads it to fall into different shapes. There is a natural aesthetic within its many drapes and folds, especially when blown by the wind. This is the idea I sought to capture in the overall design of the cup, the impression of a piece of fabric swirling in a helix of movement.

I also wanted to use the opportunity of this special commission to push my chasing and repoussé skills to the limit and produce a show-stopping piece that displayed extensive new work. The form was first filled with pitch (a tar-like substance) and chased from the outside with handmade steel punches. Then I worked it from the inside using a bespoke snarling iron for which I have different sized heads. This enabled me to manipulate the metal from both sides to give it additional relief and depth. A snarling iron is a z-shaped tool; one end goes inside the vessel while the other is held in a vice. Once in place, it is hit with a hammer in the middle (which is slightly springy), and the section inside the vessel bounces up and down to shape the silver and push it outwards from the inside. Once a round of snarling is completed, the vessel is filled with pitch again and chased to push elements of the metal down, adding definition to the snarled areas. I snarled this piece twice in certain areas, such as the bowl of the cup, in order to achieve extra depth.

In order to further develop my chasing technique whilst working with the Cascade Loving Cup, I chose to collaborate with another silversmith, Jenny Edge. Jenny and I worked together on the cup's handles, using drawings and then model making and maquettes by Jenny to develop the distinctive swirling effect in the handles as they rise, twisting elegantly from the stem. Jenny sent me the decks (outer flat faces) of the handles so that I could chase them before they were soldered together, in order to carry the chased design through the handles themselves. Their inside curves were created using a silversmithing technique called 'anticlastic raising', where the form of the silver is in two opposing curves. Jenny is an expert in this field and it was fascinating to work with her on this project and to draw on her forming, structural and fabrication skills. After I had chased the cup, and Jenny had

Facing page: Miriam Hanid (left) with Jenny Edge (right) and the Cascade Loving Cup model. They were photographed at Clothworkers' Hall during London Craft Week 2019. This page: The completed Cascade Loving Cup, with the model behind it.

Page 14: Miriam chases the loving cup with a hammer and handmade steel punch. Page 15: A closer look at the chasing on the handle decks (left) and one of the handles soldered onto the loving cup (right).



"I consider this piece to be one of my most significant works to date ... I was overjoyed to finally deliver the piece to Clothworkers' Hall ..."

Miriam Hanid

MEET THE MAKER: CASCADE LOVING CUP (CONTINUED...)

soldered the handles together and polished them, we spent a whole day affixing all four handles to the cup in the JASSO Silversmithing workshop in Abingdon, Oxfordshire, where Jenny is a tutor. It is always a pleasure to collaborate with another experienced silversmith. We each brought individual strengths to the task that resulted in a successful and wonderfully pleasing set of spiralling handles, which greatly enhance the characteristic flow of the Cascade Loving Cup. Jenny had the following to say about the collaborative work:

'The loving cup for The Clothworkers' Company was an exciting project to be involved in. With Miriam's lovely chasing giving a feeling that the cup was made of silver cloth, it was a pleasure to design the handles so that they, too, flowed around the cup. Additional movement was created in the design of the handle on the lid.

'The handles were created using anticlastic raising, a technique that lends itself to these flowing forms.

"With Miriam's lovely chasing giving a feeling that the cup was made of silver cloth, it was a pleasure to design the handles so that they, too, flowed around the cup."

Jenny Edge

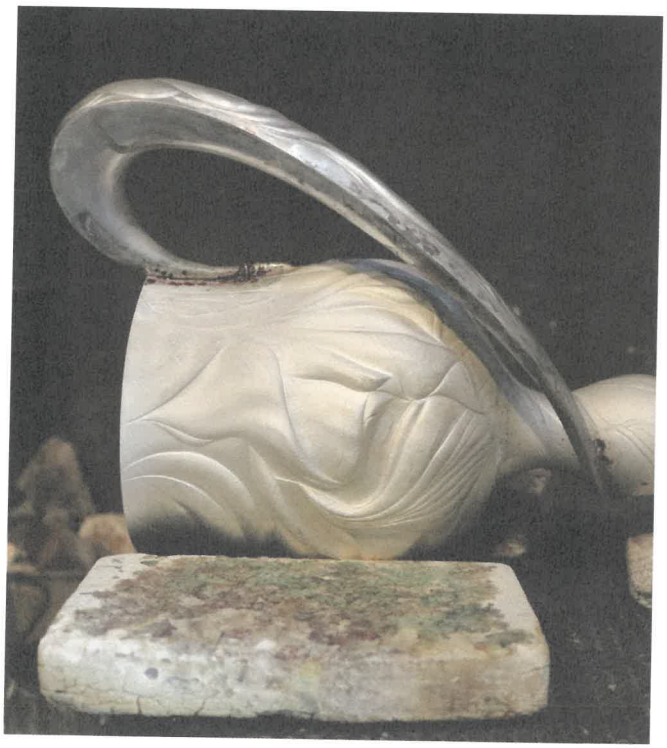
It adds strength in the handles without too much weight, a necessary requirement as the cup is to be used during dinners by the livery company.

'Miriam and I collaborated closely with the making and fitting of the handles, firstly with the design of the handles around her wooden model cup, and then we decided that chasing the decks of the handles would bring the design of the cup and the handles together. This required Miriam to chase the decks before I fitted them to the bases of the handles. The challenge was to ensure that the chasing remained in the correct position along the backs of the handles whilst they were fitted.

'I hope that the handles add to the feeling of a classically designed cup with a modern twist, and that The Clothworkers' will have pleasure in using the cup.'

I consider this piece to be one of my most significant works to date, and although its making was considerably delayed by the ongoing health restrictions in the UK during 2020 – with trade services such as the London Assay Office and laser welding, among others, being closed – I was overjoyed to finally deliver the piece to Clothworkers' Hall in October 2020.

A short video, A Narrative in Silver, *featuring the finished piece, filmed by Frances Kennedy, is available on Miriam Hanid's YouTube channel. She co-scripted the film with Emma Boden. The music is by Liam Brown. Find it at: https://youtu.be/kwfc6xMBpzM.*



SUPPORTING CRAFTSPEOPLE: SOUTH HOUSE SILVER WORKSHOP TRUST APPRENTICESHIPS

This past autumn, the South House Silver Workshop Trust, a postgraduate residential centre for aspiring silversmiths, announced the recipients of the Silversmithing Graduate Apprenticeship Scholarship 2021. The apprenticeships are being hosted by renowned silversmiths and liverymen of The Goldsmiths' Company Rod Kelly and Brett Payne.

'Passing on skills is one of the most rewarding and critical things we should be doing for young people in our industry, which has produced some of the most remarkable silversmiths in the world. Giving our time, resources and knowledge is a privilege, and a passion, and something we must continue to do alongside like-minded partners ... so that we can continue to support the next generation of silversmiths', Rod told The Goldsmiths' Company. He established the South House Silver Workshop in 2005 – which later became a charitable trust – to encourage and help young silversmiths develop their skills and careers; 15 years later more than 100 young makers have passed through the workshop.

Scholarship recipients Jessica Jue and Ellys May Woods – both members of Contemporary British Silversmiths – will have the opportunity to learn a variety of silversmithing skills and receive one-to-one mentorship. Travel, accommodation and tuition fees are covered by the grant. Their placements have been divided into two periods of intensive residential workshop experience: one will spend two months in Shetland with Rod and the other will spend two months in Sheffield with Brett; after two months, the apprentices will swap workshops. The tuition provided will enable Jessica and Ellys to produce several pieces of silver for a forthcoming exhibition.

Jessica Jue completed her training at Edinburgh College of Art and Bishopsland Educational Trust, where she received extensive training with established silversmiths. She has shown her work at The Goldsmiths' Fair and Collect at The Saatchi Gallery. Jessica also recently won three silver awards at The Goldsmiths' Craft and Design Awards (2019). Upon receiving news of the scholarship, Jessica said: 'I am absolutely delighted to announce that I have been awarded the [graduate apprenticeship]! I cannot wait to begin this six-month placement, where I will be learning a variety of silversmithing skills ...'

Ellys May Woods studied at Glasgow School of Art as well as Bishopsland Educational Trust. Today, she creates her pieces from a workshop in West Lothian. Ellys has exhibited in Glasgow, London, the Netherlands and more. She received the Contemporary British Silversmiths graduate member award at New Designers in 2018, and the Goldsmiths' Centre Precious Metal Grant in 2019. When she posted the news to her Instagram page, she said, 'I'm so delighted and grateful to have been selected for this scholarship! What an amazing opportunity to learn and develop my skills ...'

The Clothworkers' Company is delighted to support the two six-month graduate apprenticeships alongside The South House Silver Workshop Trust, The Goldsmiths' Company, The South Square Trust, Argex Ltd, The Weavers' Company, and several other anonymous donors.

The South House Silver Workshop Trust also announced four one-month apprenticeship scholarships. One of these recipients, Charlotte Tollyfield, recently began her month-long apprenticeship, and shared her experiences from the first week: 'This week marked the start of my month-long scholarship with [Brett Payne], learning how to hot forge silver, and we kicked off with a discussion about spoons – their use through history, the pros and cons of different shapes and sizes, and their shared design features.'

We're looking forward to hearing more about the progress of the apprentices later this year.

"Passing on skills is one of the most rewarding and critical things we should be doing for young people in our industry ... Giving our time, resources and knowledge is a privilege, and a passion, and something we must continue to do alongside like-minded partners."

Rod Kelly

Facing page: Rod Kelly demonstrates spinning a small copper hemisphere to two apprentices. Posted on Instagram by the Trust: @southhousesilverworkshop.

This page: Jessica Jue (top) hard at work, taken from her London Craft Week maker's profile. Visit her website: www.jessicajue.com.

Ellys May Woods (middle) at her work table, taken from her profile on the Elements: Festival of Jewellery, Silver and Gold website. For more, visit ellysmay.co.uk.

Charlotte Tollyfield (bottom) gives us a look behind the scenes during the first week of her one-month apprenticeship. Follow her progress on Instagram: @ctsilversmith.

CLOTHWORKERS' ALUMNAE HAVE BEEN FEATURED IN THE 'FUTURE EDIT'

Future Edit is the Crafts Council's annual graduate showcase. It is an exhibition and online sales forum that includes work from more than 40 craft and design students, all of whom are graduates in the final stages of their MA and BA courses. The exhibition introduces some of the next generation of makers, each selected for their creative flair, thoughtful design and skilled execution. Many items are one off, handmade pieces whilst others display the tenacity of makers to implement experimental techniques against the challenging backdrop of the pandemic.

The 2020 exhibition included two of The Company's 'alumnae' – or recent recipients of textile awards or other bursaries. The first is Francesca Miotti, who received a two-year bursary from The Company and began a residency in the Cockpit Arts weaving studio last year. Miotti's work was included among the Future Edit Furniture and Homeware showcase.

The second is Ellen Martin, the most recent recipient of The Clothworkers' Company Printed Textile Design Award, New Designers 2020. Martin's work was included among the Future Edit highlighted gifts.

Top: Miotti's hand-woven sculptural basket, made from vintage Peruvian Alpaca, Fuesers paper yarn and hand-spun Italian wool.

Bottom: A selection of Martin's digitally printed, 100% silk habotai scarves.

KATE HOLLAND, OF DESIGNER BOOKBINDERS, VISITS WEST DEAN COLLEGE

West Dean College of Arts and Conservation recently published a press release celebrating its long-standing relationship with The Clothworkers' Company.

Members may be aware that The Company sponsors the Designer Bookbinders' 'Transferring Design initiative', which encourages students on allied courses at UK universities and colleges to consider a career in bookbinding. This past year, the programme enabled Kate Holland, a Fellow of Designer Bookbinders (DB), to teach a bookbinding course within the Graduate Diploma in Conservation Studies, specialising in Books and Library Materials.

Kate taught at West Dean for five days. She covered the basic techniques of bookbinding from folding sections, sewing and trimming on the plough through to rounding, backing and casing in. Practical experience in these techniques allows Conservation Studies students to develop high-level hand-skills and an understanding of construction techniques, relevant to working in a conservation context.

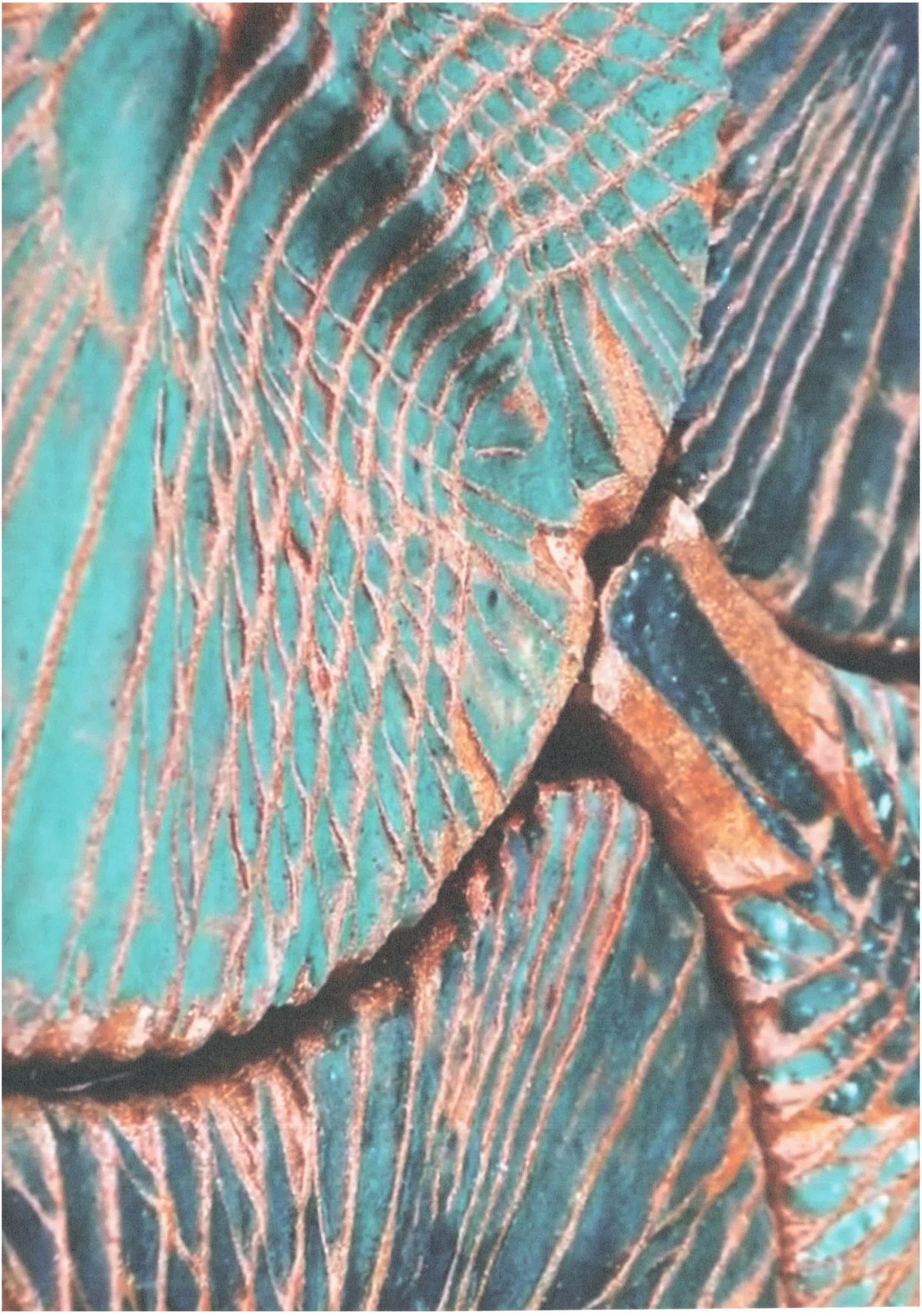
Kate commented, 'The recent closure of the Queen's Bindery Apprenticeship Scheme at Windsor Castle due to COVID-19 saw the demise of the last full-time bookbinding course in the UK. It is possible to attend evening classes or pay for private tuition, to go to weekend masterclasses or watch tutorials online, but there is now not a single institution that offers a comprehensive education in the craft. Hand bookbinding forms an important part of our national heritage, and techniques such as edge gilding and gold finishing are in serious danger of being lost forever. The Clothworkers' Company, in collaboration with Designer Bookbinders, has been incredibly supportive and generous with its funding: enabling bursaries for students to attend masterclasses, sponsoring the annual competition and funding me, as a Fellow of DB, to come and teach bookbinding to the Book Conservation Graduate Diploma students at West Dean College.'

She went on to say, 'I am thrilled to have this opportunity to share my passion for bookbinding and hopefully encourage some converts. The reputation of West Dean College as a centre of excellence for crafts education is unsurpassed, and it feels like the perfect setting.'

Lizzie Neville, Head of the School of Conservation, commented, 'The limited training available in bookbinding, combined with the recent addition of letterpress printing onto the Historic Crafts Association's Red List of Endangered Crafts, has encouraged West Dean to submit a new course proposal to Sussex University to develop a two-year foundation degree in Books and Bindings as a complement to our other craft practice courses in clocks, furniture and musical instruments. Consultations are about to start, and – if everything goes to plan – we will be able to recruit for the 2021/22 academic year.'

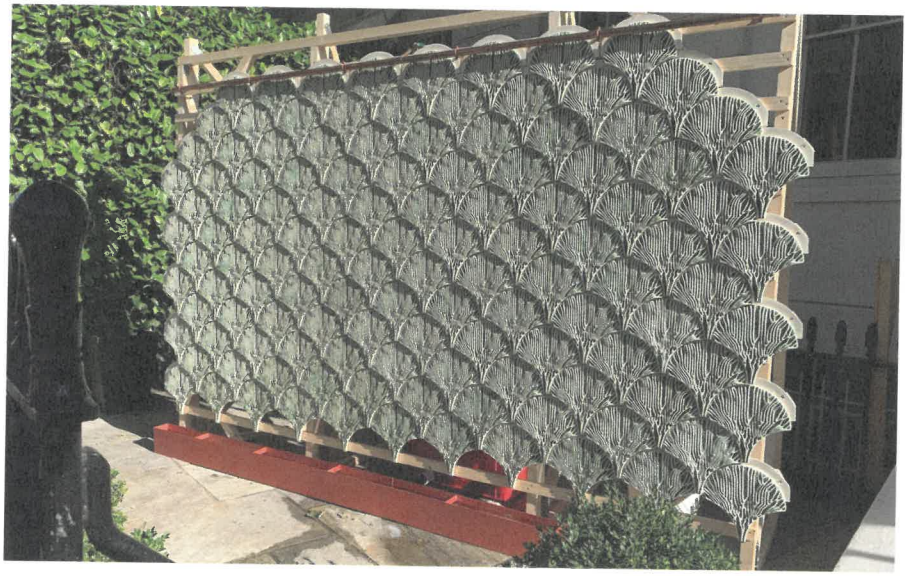
The Company has other connections with West Dean College of Arts and Conservation beyond bookbinding. Alison Richmond, trustee of the Edward James Foundation and West Dean College, became an Honorary member of the Livery last year. Prior to that, we entrusted the school with the conservation of a recently recovered 19th-century Vulliamy mantle clock; The Company was eager for the clock to be restored to working order, but also wished for a student to derive valuable practical conservation experience from the project. Finally, The Clothworkers' Foundation is currently supporting a Clock Conservation Internship for West Dean College student Ben Hall.

Above: Kate Holland (left) with a student in January. © West Dean College of Arts and Conservation.



ARTS FOUNDATION FUTURES AWARDS

Winner Announced for the Seventh Annual Materials Innovation Award



The Materials Innovation category of the Arts Foundation Futures Awards (AFFA) brings together the extraordinary work of design and craft entrepreneurs involved in new materials. In 2021, the Materials Innovation award focused on those defining new contexts for material practice, including those working in a range of different areas in the life cycle of production of materials from the development of the raw material, construction through to finishing and reprocessing of material.

The finalists included:

• **Julian Ellis-Brown**, a systems thinker and design engineer. Julian is the co-founder of SaltyCo, where the flagship product is a plant-based fibre fill made from salt-tolerant freshwater-free plants; the product is intended to reduce dependency on heavily freshwater-reliant plants such as cotton.

• **The Shellworks**, a team of alumni from the Royal College of Art that includes Insiya Jafferjee, Amir Afshar and Ed Jones. The company has developed a process of transforming waste crustacean shells into recyclable bioplastic items. The new material could reduce the amount of plastic waste humans produce; there is currently an estimated 63 billion tonnes of plastic waste scattered across the planet.

• **Elissa Brunato,** who originally studied embroidery design and production. After learning that more than 7 million sequined garments or accessories end up in landfills and contribute to micro-plastic pollution each year, Elissa developed a bio-iridescent sequin from wood cellulose (the most abundant plant-based polymer).

• **Shneel Malik**, an architect and bio-designer. Malik, who is currently a design tutor and PhD candidate at the Barlett School of Architecture, developed a tiled clay wall layered in microalgae that is capable of cleaning polluted water by absorbing (and therefore extracting) heavy metals.

The Fellowship was awarded to Malik. Her project, called Indus, was created in collaboration with artisan workers in underdeveloped and developing countries to treat wastewater produced during the manufacturing process for reuse (recycled back into the manufacturing process). Malik continues to explore large-scale 3D printing and the robotic fabrication of living materials with the aim of designing self-sustaining biological architectural scaffolds that are able to remove pollutants from the environment or generate energy through photosynthesis.

Shneel and the others were chosen from a long list of nominated UK-based artists, makers and designers by a panel of experts that included inventor Thomas Duggan, commissioning editor of *Wallpaper* Magazine* TF Chan and curator and writer Priya Khanchandani, who said:

'This year's finalists are united in their exploration of design as a medium for tackling the exploitation of our planet, which has been driven by consumption...I can see so much potential for the objects that surround us every day to be transformed by these new forms of materiality.'

The Materials Innovation award was launched in 2014 by a desire to highlight the fast-growing development of designers working in the creation of new materials, which was an area largely unknown in the public domain. Clothworkers' – first through The Foundation and now through The Company – have sponsored the Arts Foundation Futures Awards for seven years, of which this is the last. The winners, AFFA Fellows, receive a £10,000 prize; each of those nominated for the shortlist receive £1,000.

Facing page: Detail of tiles from the Indus wall, Malik's award-winning design.

Above: Prototype of the Indus wall.

CHARITY GOVERNANCE CODE UPDATE

The Code Was Reviewed and Refreshed in 2020

Published in 2017, the aim of the Charity Governance Code is to help registered charities across England and Wales, and their trustees, in developing high standards of governance. Charities owe it to their beneficiaries, stakeholders and supporters to demonstrate exemplary leadership and governance. The Code is a practical tool to help trustees achieve this, no matter the size of their charitable organisation.

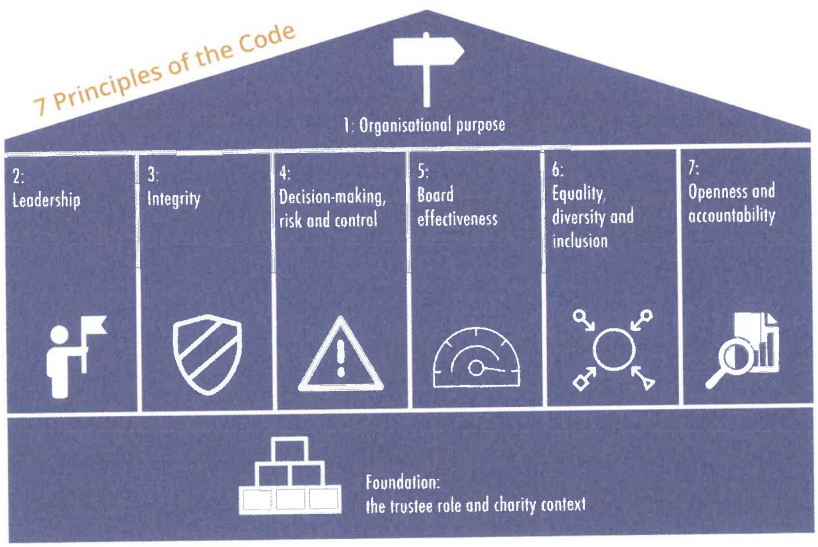
The Code is not a legal or regulatory requirement. It draws upon, but is fundamentally different to, the Charity Commission's guidance. Instead, the Code sets the principles and recommended practice for good governance and is deliberately aspirational: some elements of the Code may be a stretch for many charities to achieve. This is intentional; the Code aims to be a tool for continuous improvement towards the highest standards in the sector.

The Code was developed by a steering group – led by an independent chair, Rosie Chapman – that included ACEVO, Association of Chairs, ICSA, NCVO, Small Charities Coalition and the WCVA. The group's purpose remains to review, develop, promote and maintain the Code now and in the future.

The original Code was produced with the help of more than 200 charities, individuals and related organisations. Development of the Code – and the recent update – was funded by The Clothworkers' Company and the Barrow Cadbury Trust.

The update follows a rigorous consultation and engagement exercise involving user focus groups, more than 800 responses to sector-wide consultation and input from specialists who offered their expertise. Key take-aways from the consultation were:

- users valued the Code and found it to be a useful tool for governance improvement;
- there was a need and demand to strengthen the existing diversity and integrity principles to reflect evolving best practice and to create a shift in focus;
- although there was support for change, feedback suggested this should be iterative and take the form of a refresh, rather than another overall update of the Code and its structure.



At a time when many trustees and boards are focused on sustainability and organisational resilience, the steering group reflected on the value in publishing an updated practice in 2020. Feedback from the consultation demonstrated a clear a demand for change, and that some of the proposed changes might support trustees to better lead their organisations through their current difficulties and delaying an update would not be the best way to continue supporting charities.

Given the consultation findings, the steering group decided to retain the structure of the Code and focus on enhancing the diversity and integrity principles, strengthening them to reflect evolving best practice in the sector. As a result, these areas of the Code were significantly reworked.

The Charity Governance Code is a free resource, available online at: www.charitygovernancecode.org.

Dan Francis of NCVO published an overview of the key amendments to the Code on 8 December 2020, which is available on the NCVO website at: https://blogs.ncvo.org.uk.

Upon the publication of the updated Code, Rosie Chapman wrote to our Clerk to say, 'Without the financial support of The Clothworkers' Company, this exercise would not have been possible. Thanks to your support, we were able to engage professional support to shape and inform our work on Equality, Diversity and Inclusion. We have also been able to create digital assets to assist our marketing of the Code and encourage its update. I wanted to extend my thanks and the thanks of our steering group to you for the continued support.'

TRUSTEE LEADERSHIP PROGRAMME

The Trustee Leadership Programme is back for 2021, but the six-week programme in London has morphed into a two-day virtual seminar.

Delivered by social enterprise Cause4, and sponsored by The Clothworkers' Company, this award-winning trustee course now trains more than 500 charity board members a year and gives professionals the skills and confidence to join a charity as a trustee. An enriching career development opportunity offered across two online sessions, the course covers the key responsibilities of trustees and other regulatory issues alongside real-world insights from experts from across the charity sector.

VIRTUAL COURSE INFORMATION

5 May 2021 (2pm - 4:30pm), Modules 1 and 2, & Guest Speaker. You will cover issues including: (1) an overview of the charity sector and the importance of trustees; and (2) governance and strategic planning.
12 May 2021 (1pm - 4pm), Modules 3 and 4, & Charity Matching Event. You will cover issues including: (1) financial management; and (2) an introduction to fundraising. At the Charity Matching Event, delegates will be supported to find a new board role through a 'speed-dating' session with charity leaders seeking new trustees. The programme also includes bespoke matching support, using interests, skillset and location preferences to find relevant trustee vacancies from its network, helping participants on each programme to join a charity board.

The Trustee Leadership Programme has been approved by the Institute of Leadership & Management, so participants can now opt to receive certification on completion of the course. This is a valuable way to demonstrate your continuing professional development and to showcase your commitment to becoming an effective board member.

WHAT OTHERS ARE SAYING

'Clearly articulated with a wide range of information provided and questions answered. Having a guest speaker and charity speed dating really brought it to life and gave meaning and context', from Lucy C-W, Local Government.

'Extremely helpful. It provided a real insight into the work of trustees. I liked the ability to ask questions of the trustees and gain an understanding of the needs and issues faced by their charities. I'd definitely recommend', from Debbie K, Government solicitor.

'The structure of the course was ideal; I was able to comprehend and digest the responsibilities and expectations of a trustee', from Rafia F, UBS.

DISCOUNT FOR CLOTHWORKERS

Tickets for the virtual course usually cost £109.22 (inclusive of VAT and processing fees), but Clothworkers may register for FREE using the following promotional code: **TLPSPRING**.

For more information, or to register, visit: www.cause4.co.uk.

NEWS & NOTICES FOR CLOTHWORKERS

THANK YOU, CLOTHWORKERS!

Whilst we have been unable to welcome members to Clothworkers' Hall for most of the past year, we've tried to provide opportunities to engage with the work of The Company and strengthen bonds between members through virtual events such as an Annual Meeting, a Cider Tasting for younger members, a winter hoop-decorating workshop, a St Thomas' Eve event and fundraiser, lectures and more. Our December workshop and the St Thomas' Eve event were each attended by nearly 100 people, and your generosity for our St Thomas' Eve charity appeal – with a match-gift from The Company – provided more than £14,000 in donations to the designated charity, Pecan. We are grateful for your support, and hope to see you online – or at the Hall – soon.

DATES FOR YOUR DIARY

The Master in Conversation with Sir Peter Hendy CBE
Virtual Talk (11 March)
Sir Peter is the Chair of Network Rail and was Commissioner of Transport for London for nearly 10 years. E-invitations have been sent for this evening lecture.

The above event was preceded by a similar evening with Assistant Commissioner Robert Beckley QPM on 4 February, which was enjoyed by all.

Young Livery and Freedom
Virtual Workshop (17 March)
We will welcome younger members of the Livery and Freedom to this event, providing an opportunity for them to get to know other Clothworkers. This virtual event will include a cooking demonstration with Migrateful, a social enterprise offering cooking lessons led by refugees, asylum seekers and migrants. E-invitations have been sent.

Inside the Studio: Cockpit Arts and Clothworker Weavers
Virtual Workshop (26 April)
We have sponsored The Clothworkers' Company Award at Cockpit Arts for several years; the award is a two-year bursary that offers studio residency for weavers at Cockpit Arts. During this event, members will be introduced to an alumna of the programme as well as first-year and second-year award holders.

Alice Timmis, Jacob Monk and Alicia Rowbotham will tell us more about their journeys as makers before giving us a behind-the-scenes look at the Clothworkers' Weaving Studio in Deptford. E-invitations will be sent to all members.

Visit the Members' Area at www.clothworkers.co.uk or connect with us at:
@ClothworkersCo @ClothworkersCo @Clothworkers_Co